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Last term we gave our consideration to the wonderful developments of J.S.Bach the highest type of composer whose Art life was devoted throughout to the achievement of his own serious artistic ideals, without the distraction of having to consider what the public would like him to provide for their entertainment. This term I propose to make the strongest possible contrast. That of the great and powerful composer who was from the first subject to the influences of public taste, and who for the greater part of his very successful life was practically a caterer for the great public, for a large part of the time actually an Opera impresario, and whose compositions show in a very marked manner the effects of this attitude upon his work.

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In the case of Bach the effect was of complete obscurity during his life time, but the utmost conceivable success afterwards. The achievement of works that seem to have perennial freshness, and even increase the wonder and delight of all soundly constituted musicians as time goes on. While Handel, who lived the life of a public man won a position with his contemporaries which could hardly be surpassed, but has left comparatively ~~very~~ little in the enormous mass of his compositions which keeps a permanent hold on us, or grows in interest the better we know it. Of course there are exceptions. But they only show more conspicuously how even a man of such really stupendous powers as Handel could be led to devote so much of his energies to ~~writing~~ producing work which has comparatively little permanent

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value; and of the how the highest qualities of Art may be missed by one who takes his cue from his public. The public taste is necessarily far less discriminating than that of the man who is born with high artistic instincts, and to submit to it is to abrogate the higher privileges of Artistic birth-right. Of course if a man wants the joy of success in his life time he may well take Handel as his model. But the higher nature works in its own devotion to his Art - In the effort to solve the most subtle artistic problems that appeal to him – to produce what will enrich the Art in which he lives and to leave such works behind him as will appeal not so much to the limited audience of his time as to the great audience which lasts on through the centuries.

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No doubt Handel's life is much more amusing - There is so much more of the tittle tattle and gossip which hangs round the fringe of a public man's life - But it is well to keep in mind the outcome and the very instructive lesson it suggests to those who mean to live the life of an Artist. In the beginning no doubt Handel showed the utmost devotion to his Art; and in spite of his father's unwillingness to allow him to become a musician he would not be gainsaid. He was born at Halle Feb 23, in 1685, where his father was a doctor, and was anxious that his son should attain a good position in the world. With which object he destined him his son to the profession of the law. A not infrequent case with famous musicians

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as among such notabilities Willaert the Netherlander who occupied such a great position in Venice in the Sixteenth century and Robert Schumann may be mentioned. Having this view he put all ~~such~~ obstacles in the way of his son's musical development that he could. And stories are told of the shifts(?) little Handel was put to get at his beloved music. Such as practising upon a Clavichord in an attic. The Clavichord being the tenderest and softest of keyed instruments and eminently suitable to a musician who wanted to work in secret.

Have in the story goes that Handel's father having to pay a visit to a neighbouring grandee, the Duke of Saxe Weissenfels, was induced to take his son with him. The grandee like many German Nobles of the time patronized music and kept a band, and opportunity was afforded for young Handel to show his powers. With the result that the grandee espoused his cause and induced the father to allow him

Myth

By this hangs a tale for it was in 1703 that Keiser's Opera Claudius was brought out and it probably was one of the first Operas Handel heard or took part in. Samson came out in 1743.

to be instructed. So when they went back to Halle George Frederick was confided to the care of Zachau the Organist of the principal church, who duly instructed him in counterpoint and made him study the works of the most famous composers of the time; and ~~made him~~ write a motet every week for practise. Handel got on very fast, and before long knew as much as his master could teach him. Then he was sent to Berlin ~~where he met a good many able musicians specially as such who were connected with the fashionable Italian Opera like Buononcini, and Ariosti both of whom he came in contact with somewhat severely later in life.~~ Thus it became necessary to make a practical start in his career, and the first opportunity that offered was the humble position of “ripieno” violinist in the band of Keiser’s Opera house at Hamburg where he made a start in 1703. I have before told you of the prominent position Keiser occupied

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in German music. He was the champion of essentially German Opera, and did indeed make a remarkably good stride in that direction, ~~pouring out~~ producing a great number of excellent works one after another for the democratic audiences of Hamburg, where for a time the national aspiration of Germans had a chance to thrive. Though they were ultimately extinguished for a long period by the fashionable taste for Italian Opera. Here Handel soon showed his mettle. The assistance(?) of an accompanist on the Harpsichord being wanted gave Handel the opportunity to show his superior readiness and musicianship and he was advanced to that position. And then before long he had the good fortune to have a chance to show his powers as a composer – ~~On his~~ His first Opera Almira was produced there in 1705 - when he was just 20 – and soon after was followed by another, called Nero, also 1705. They seem to have been fairly successful. But of course Handel's powers were by no means matured as yet. It was not

It was in 1702 that Alessandro Scarlatti ~~was~~ became connected with Ferdinand iii Grand Duke of Tuscany and wrote Operas for his private theatre at Pratolino near Florence.

To this period at Hamburg belongs an extremely interesting work, a Passion Oratorio; about which there has been some doubts; but which the great Handel enthusiast Chrysander holds that he has satisfactorily proved to have been produced in 1704, and performed in Hamburg that year. It is not only interesting as the earliest sacred work on a large scale which remains to us of Handel's; but also because of the light it throws on his style before he went to Italy. It is on the regular 'Passion' scheme and is much more alive in treatment and style to the Teutonic style of J.S.B. and beyond this to the style of Handel's later Oratorios. In some ways it seems much more earnest and sincere.

till he had been in Italy and subject to the influence of the Italian taste that the style of the Handel as we know him was completed. Still it is a little curious to note that even as early as this a leaning in the direction of the security(?) of Italian Style is apparent – As we may all of us realise when we recall that one of the most popular of Handel's solos "Lascia ch'io pianga" was originally a dance movement for strings in the first Opera Almira, and was afterwards transformed, after his frequent practice, into a song in Rinaldo. He always seems to have had a hankering after getting to Italy – and this he achieved probably ~~about~~ in the year 1706 to 1707. And here he was brought into contact with such eminent musicians as Alessandro Scarlatti and his son Domenico and old Corelli – who undoubtedly exercised a great influence upon him. ~~They in their turn were deeply impressed by his marvellous powers, and things fortunately turned out so that his first Italian Opera~~ Rodrigo was produced at Florence in 1707/1706. It produced a very great impression, and an Italian Grand Duke presented him with a service of porcelain/plate in honour of the occasion. The first Italian Opera of which frequent mention is made was Rodrigo, but no details of it are discoverable – and the more the careful investigators dig the more uncertain they get. It may possibly have been produced at Florence in 1707. It was Ferdinand, Scarlatti's friend who gave Handel the 100 Sequins and a service of porcelain. (That is Ferdinand dei Medici Grand Duke of Tuscany.)

The list of the cast shows that it was not Vittoria Tesi who favoured Handel but Vittoria Tarquini. (pencil)
Not Vittoria Tesi at all.

~~While the famous singer Vittoria Tesi was so infatuated with him that she got special permission to follow Handel to Venice to take part in another of his Operas Agrippina, which was given with enthusiastic success in 1708, the people/public shouting~~ This great event which has been verified in every detail, including the cast, was the production of his Opera Agrippina at the Carnival at Venice in 1709. It was on this occasion that Handel met Domenico Scarlatti. Also Prince Ernest Augustus of Hanover, brother of the future George I – and also the Duke of Manchester. It was at this performance that the Venetians cried out ‘Viva il caro Jassone’ in their delight. This Opera had a good run of 27 nights and confirmed Handel’s fame, and we herein see him established as an Italian Opera composer and started on his curious career in which for so many years he adopted a foreign style and showed henceforth but little to identify him as a German. He perfected here his wonderful aptitude for writing suitably for the voice and adapted himself without compromise the schemes of Italian Opera with its alternation of Arias and Recitatives, and adaptation to the requirements of the popular singers – which in the end

“O voi dell Erebo potenze orribile” in Resurrection.

has proved fatal to the permanent interest of those his Operas. He did not however devote himself exclusively to the producing of Operas as during his time in Italy he also produced two Oratorios – The Resurrection (Resurrezzione) ~~which was produced in Rome 1708~~ and the “Trionfo dello Tempo e della Verita” both of which came out in 1708. Also a Dixit Dominus. The former being written for the Marquis of Ruspoli, and the latter for Cardinal Ottoboni in whose Palace it was performed. It is Here again the submission of the composer to the taste of his audience is conspicuous. One would naturally expect that when the young Handel gave the world a taste of his powers as a composer of Oratorio we should find at least some indication of his powers as a writer of choruses. But the surprising fact greets us that in Resurrezzione there are only two flimsy choruses of no mark at all

The Triumph of Time and Truth

End of the triumphant visit to Italy. 1710

and evidently written by the composer in a purely perfunctory spirit – and in “Trionfo della Tempo e della Verita” there are no choruses at all. The truth is the Italian conception of an Oratorio differed very little from that of Opera. Italian taste encouraged lively solos for great singers even in the so called Sacred Music which was used in the actual services of the Church – even in what might be considered most solemn moments. So it need not induce surprise that they should find similar solos a necessary part of their Oratorios. They never had much taste for Choral Music so in reality though these works were called Oratorios they differed only in the slightest degree from Operas, and provide no indication of the Handel who was to make his greatest mark in Oratorio in later years. His time in Italy came to an end in 1710, and he

Returns to Halle Made Kapellmeister to the elector

Beginning of his career in England

Situation in England

returned for a short while to his native Halle; where he was made Capellmeister to the Elector of Hanover, who afterwards bore the more familiar title of George I of England. He did not stay long however for before the end of the year he made his first appearance in England. What actually induced this move is not decidedly known. He is said to have met some ardent English Amateurs including the Duke of Manchester in Italy, and to have had it suggested to him that there was a favourable opening there - and an opening indeed there was and very effectively did he fill it. The fashionable classes were thirsting for Italian Opera, ~~who then other~~ to keep them on a par with other courts in Europe. After Purcell's death in 1695 they had tried Italian Operas for lack of English ones, but they had been hindered by lack of Italian singers, and English singers could not in those days sing Italian. They had had

The story of Rinaldo

to resort to such makeshifts as performing Operas in two languages at once. The Italians singing their language and the English theirs. Buononcini is said to have been the first composer to be subjected to this usage, and his *Camilla* produced in 1709 to have been the work in which the experiment was tried. Naturally the people of fashion were not satisfied with such an arrangement and steps were taken to procure Italian singers. But still they were in want of composers of Italian Opera, and Handel came at the right moment, and began that astonishingly paradoxical career of a German composer, writing Italian Opera for the English people, half of whom or more didn't understand the language.

He was requested to write at very short notice and found an Italian of the name of Rossi to manufacture a libretto. When Rossi got on a little way Handel began, and in no little while caught him up - For he could write his music faster than Rossi could turn out his verses - and when it was finished the hustled librettist added a preface in which he begged the public to be indulgent, and "to consider the speed at which he had to work

Rinaldo

Feb 1711

and of his performance did not merit praise at all events not to refuse their compassion or rather their justice. For Signor Handel the Orpheus of the Age had scarcely given him time to write, and he had been stupefied to see a whole Opera harmonized to the highest degree of perfection in no more than a fortnight." This first of the Operas written for England was "Rinaldo", and undoubtedly a splendid fortnight's work. ~~Comparing with the Operas in existence up to that time~~ It must be admitted indeed in justice to Handel to completely outdistance all the Operas that had been produced in the world up to that date. And indeed it is one of the best that he himself produced. Possibly in after times he found he could satisfy the public without putting so much ~~time~~ energy into it and therefore did not exert himself so vigorously later as he did at his first essay with the new public(?). The first performance took place on Feb 24 1711 and was an unqualified success. The music is said to have taken possession of the country. Every musical person in the country tried to play and sing movements from it. And Walsh the publisher made such

Claims of his Capellmeistership.
Went to Hanover

Back to England

Utrecht Te Deum

a lot of money by it, that when they next had dealings together Handel suggested that Walsh should write the Music and Handel publish it. The effect of this success was of course to make Handel the most popular composer of the time and to make the field absolutely open for him to produce as much as he liked. But there were claims which hindered him from at once diverting his whole energies to his Operatic clientele. His responsibilities as Capellmeister to the elector of Hanover reinstated his paying a visit to that town and he was not in a position to produce another Opera resume his campaign in England till 1712, ~~when he brought out Pastor Fido and Teseo in 1713~~ and did not bring out more Operas till 1713, when he produced Pastor Fido and Teseo. Then other claims began to be made upon him. After the traditional manner which had been honoured by Purcell he had to pay compliments to the reigning Monarch Queen Anne and wrote an Ode for her birthday in 1712 – Then in 1713 followed a famous ~~history~~-historical event the signing of the Treaty of Utrecht, which brought an end to a long period of promiscuous wars - and to honour this occasion Handel was called upon to produce a Te Deum and Jubilate, which was performed on July 7, 1713. This is

Death of Queen Anne and accession of George I who
had been Elector of Hanover

practically the first of Handel's works which gives any insight into his powers as a writer of Sacred Choral Music – and indeed of Sacred Music such as appealed to the English people at all. It was at once accepted at a high value, and displaced Purcell's famous Te Deum - which had hitherto been yearly performed on St Cecilia's Day – an honour which was thenceforth for some time reserved for Handel's work, ever after known as the Utrecht Te Deum and Jubilate. Shortly after Queen Anne died and George I the Elector of Hanover who had made Handel his Capellmeister in Hanover succeeded as George I. At first sight this may have seemed an advantage to Handel, but in reality it placed him in rather an awkward position. For George was not overpleased with the conditions of the peace of Utrecht, and possibly did not like Handel any the better for having written such fine music in honour of it. Possibly also he did not think Handel had recognized his responsibilities as a German Capellmeister adequately. At all events it is said he did not behave as if he was overpleased with his composer, and admirers of Handel had to resort to strategy

The Water Music

Amadigi

to bring them together. The occasion resulted in the first of Handel's more important Instrumental Compositions. George had arrived in the country in September 1714 – and in the following year a Grand Royal Picnic was projected on the Thames, and Handel's well wishers suggested to the King that Handel might write music to grace the occasion, and he was induced to consent. So for this occasion Handel wrote his "Water Music" – A series of movements of diverse character like later Serenades for the Orchestra in the Boat which followed the Royal Barge. The music is of its kind excellent and the King showed his sense by being pacified, and bestowed a pension of £200 on the composer. Meanwhile Handel had produced another Opera Amadigi in 1715, which was put on with exceptional scenic magnificence but is otherwise not specially noteable. After it there came a pause in his Opera production and his energies were claimed in other directions.

Brockes Passion

It seems that little or no record remains of what he was doing in England for a couple of years. But he is heard of in Germany. In 1716 he was at Anspach, and in 1717 according to Matheson he was at Hanover with his Royal Master. And it is supposed that in this year he produced his German Passion, which is commonly known as the Brockes Passion, because Brockes of Hamburg wrote the words. We also know from Matheson that the work was performed in Hamburg in 1717. Here we have indeed some presage of the composer of the great Oratorios. The work is on the scale of an Oratorio and in the serious style which we associate with the name. With fine and extensive choruses and serious solos, unlike the superficial works of Italians in that line. ~~Which I have described to you in connection with Bach's great Passions.~~ With the story told by the Evangelist and Chorus taking the part of the crowd and the various characters of the Gospel narrative each taking the dialogues allotted to them.

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The various Characters such as Peter, Judas, Caiaphas, Mary, have their solos; and Jews and Disciples their Choruses, more or less dramatic, and the commentary solos are put at/in(?) the mouths(?) of the Daughters of Sion and a believing Soul - and there are as in Bach's Passions several Chorales. It is not indeed of such interest as Bach's Passions. But it is not unworthy of the solidarity of the later Handel. When Handel was back in England a new sphere of activity was fortunately opened for him, which led to him producing some of the most important of his works. There was at that time a prominent Nobleman of the name of the Duke of Chandos, who had been paymaster of the forces in Queen Anne's time – and had possibly amassed a colossal fortune like many other paymasters of early days, by making what we should now consider a rather doubtful use of his opportunities of handling the millions belonging to the nation and meant for the army. This gentleman built a huge palace which was called Cannons somewhere near Edgware at the cost of £23,000, and being a man of taste he had a chapel which was conducted on the lines of the Italian Churches with a Choir and Orchestra attached. In this big establishment Handel got

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the appointment of Capellmeister in 1718 – and thenceforth having the band and Chorus at his disposal he made good use of his opportunity. It was for this place that he wrote his fine Chandos Anthems. Works on the biggest scale with Orchestra and Solos and Chorus like the big Anthems of Purcell. ~~One of them it will be remembered was performed at the last Leeds Festival –~~ and it is as well to remember that it represented the young Handel who had not at that time even gone through the most important part of his Opera career. But at all events and notwithstanding these works represent the fully fledged Handel – and he made extracts from some of them to build up some of his later works. ~~But Handel~~ Moreover the opportunities of the place led to his writing even more important works for it was for the Duke of Chandos that he wrote the first version of Esther- and that delightful and important work Acis and Galatea. The history of the former is especially interesting and curious, as it

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throws light on the source of the plan and scheme of Handel's Oratorios, which I have always maintained to be connected to the English form of Masque. The circumstances which gave Handel the impulse to compose the work are not known. Probably it was written to grace some great entertainment given by the Duke of Chandos in 1720. And it was afterwards lost sight of and forgotten for many years. What we do know is that the original version which Handel composed for Cannons was not called "Esther" but "Haman and Mordecai" – and that it was not called an Oratorio but a Masque. The version which Musicians know in latter days is far more extensive than the original version – which however contained choruses and many features which are familiar in the Oratorio form, and what he did to make it into an Oratorio was mainly to add ~~movements~~ Choruses and other movements from the works of his

Acis and Galatea.

own which did not change the scheme but merely expanded it. Of the circumstances of its later revival I must tell you when we come to the date when that was given. All we have to note now ~~who~~ was that the work was originally called a Masque and had many of the characteristic features of the later Oratorios.

“Acis and Galatea” which is one of Handel’s freshest and lightest works must have been written about the same time and again throws light on Handel’s way of adapting himself to the habits of mind of the people he wrote for, as that is promiscuously(?) described as a Pastoral dream or a Serenata or a Masque. And this though in much lighter style comprises the usual constituents of an Oratorio. Handel busied himself a good deal during this time at Cannons, like Bach when with the Prince of Coethen, with secular compositions not connected with the theatre; and one of the most famous compositions of this time which also made its appearance in 1720 was the

First set of Suites for the Harpsichord.

first set of Suites for the ~~Harpichord~~ which were first published under the title of “Lessons for the Harpsichord”. The circumstances of the publication were peculiar for when the first edition came out a note was appended at the beginning in which ~~announced that~~ Handel says “I have been obliged to publish the following lessons because surreptitious and incorrect copies had got abroad. I have added several new ones to make the work more useful, which if it meets with a favourable reception, I will still proceed to publish more, reckoning it my duty, with my small talent, to serve a nation from which I have so generous a protection”. The success of these Suites was phenomenal, and they permeated to all countries where music was appreciated, and some of them are occasionally played still. As Suites they are very irregular in form, and of nothing like the Germanic musical and artistic intent of Bach’s Suites. But they are of a more easy going and popular character – with

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a bit of an Italian flavour to them. The famous variations on the theme known as the Harmonious Blacksmith is part of the E Major Suite, No.5. Possibly one of the most popular pieces ever written – certainly for the keyboard. Handel did not give it the title of ‘harmonious blacksmith’ and that title is apparently not to be found on any copy published in his lifetime. What the real origin of it is, is not really known – though reams of speculative twaddle have been written about it. It’s not of sufficient consequence for us to concern ourselves with it. Handel’s connection with the Duke of Chandos came to an end in 1721. But this period of his life overlaps the most important episode of his Operatic career in connection with what is known as the “Royal Academy of Music”. This was not our honourable rival in ~~Tenterden Street~~ Marylebone Road, but a sort of company for running Operas for the benefit of the fashionable folk, got up by a lot of noblemen who subscribed £50,000 to the venture and put Handel in charge in 1720.

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Handel was made manager of the musical part of this venture, and he went off abroad and collected a good company of singers which included the famous singer commonly known as Il Senesino because he came from Sienna – though his real name was Francesco Bernardi – Also the Signora Durastini(?). With him were also associated Buononcini and Ariosti, Musicians of some Operatic eminence, ~~whom he had met in his youthful days at Berlin~~. The repertoire was not confined to their compositions, but naturally Handel's works excited the most attention and he was the foremost figure in the enterprise. The first work he ~~wrote~~ produced for this new venture was Radamisto which was performed on April 27 1720. The excitement about it was great – The whole Royal Family were present, and people regularly fought to get tickets to get in.

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Ladies dresses were torn and some of them were carried out fainting, while gentlemen paid what were for those days extravagant prices to get seats. The Opera was the mainstay of the first season, which was a very successful one. In the next season the managers conceived the strange idea that an Opera composed by the three composers would be an attraction. So it was agreed that Buononcini, Ariosti and Handel should each write an Act of the Opera Muzio Scaevola – and the result is reported to have been that his art eclipsing the art of Buononcini aroused envious feelings in that composer's heart, which in the end had serious consequences, as will be told in due time. Handel went on pouring out Opera after Opera for the Royal Academy of Music. But we will not follow the story of that venture in detail. It will be sufficient to record the dates of the first performance of

Burney says that the Gavotte in the Overture to Ottone was so popular that it was played from one end to the other of the whole(?) Kingdom upon every kind of instrument, "from the Organ to a Saltbox".

Burney thought Ottone the best of all Handel's Operas.

Cuzzoni first appeared in Ottone.
Her salary was £2000 a year.

the most important – After Radamisto followed Floridante in 1721 – Ottone (in which there was a gavotte which attained to extravagant popularity) in 1722, Flavio 1723 – Guilio Cesare in 1723, Tamerlane in 1724, Rodelinda 1725, Scipione (with its famous march) 1726, Alessandro 1726, Admeto and Ricciardo in 1727, Siroe and Tolomeo in 1728. There was fine music in most of these but, as has been said before they are rendered quite impossible for modern production by the conventional scheme on which they are cast: ~~And this~~ which gave unnatural prominence and power to the great singers. And it was to a great extent owing to this prominence that the venture of the Royal Academy of Music came to grief. It was in 1722 that the great Italian singer Cuzzoni first made her appearance in this venture, singing in Handel's Ottone. She made a great

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impression on the public, and had things her own way for some years. But in 1726 the managers thinking to add to the attractions of their performances secured also another famous singer in Faustina Bordoni – who afterwards became the wife of the popular composer Hasse. This rivalry was naturally hot from the beginning, and it was difficult to get them to appear together. Handel however was equal to the occasion and the great features of the Opera “Alessandro” were the arias which he wrote for the respective singers, which were perfectly adapted to their highly contrasted styles. He is said to have distributed their shares so admirably that it was impossible to tell who had the best of it. Throughout the greater part of the work these Arias alternate ~~and towards the end he entered a duet for the rivals to sing together~~ and even accomplished the superhuman task of inducing them to sing a duet together ~~at the end~~. The rivalry was broken however and partisanship sprang up in which all London Society from top to bottom took a violent part. The public carried their partisanship so far that they hissed or applauded according ~~to the~~ as the singer they supported or her rival was on the stage, without any consideration of the Music or the merits

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of the performance. The violence came to a head in the performance of Buononcini's Astyanax, where there was such a wild outburst of partisan excitement that the voices of Faustina and Cuzzoni as well as the orchestral accompaniment were completely drowned by the hubbub made by the respective supporters of the rivals. The Royal Academy supported by all the elite of the nation was thus becoming a bear garden, and was rapidly going to ruin. Buononcini left it, and Handel was left with all the burden on his shoulders. People got tired and disgusted with the uproar and gave up going. Moreover a very effective rival had sprung up in the shape of the notorious "Beggar's Opera" by Gay which began its most successful career in January 1727 (old style) at the theatre in Lincoln's Inn Fields. It was all about highwaymen, and thieves and prisons and gaolers and such company – touches of satire about the quarrels of the famous singers at Handel's house. The music consisted of well-known popular tunes, which were chosen and scored by Dr Pepusch. In fact a mere ballad Opera.

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It made a strong contrast to the stilted and formal Italian Opera. Its subject being homely and natural at least and its music simple and direct. It proved most attractive and drew away much of the Company of the Royal Academy Operas. The Beggar's Opera maintained its popularity so well that it was even performed at Sadler's Wells Theatre in 1856. But the Royal Academy of Music came shortly to ruin. At the end of the season of 1728 the Directors found that they had lost £50,000 on the venture, and it was brought to an end. Handel however was not to be beaten, and he decided to run an Opera show(?) on his own account. He took one Heidegger into partnership (who was famous as being the ugliest man in London) and they took the King's Theatre, and began giving Operas there with a good company which Handel had collected abroad. Their first season was opened in 1729 with a new Opera Lotario followed up by Parthenope and Orlando (1732). But now came a curious reaction to Handel's popularity, to a certain extent engineered by Buononcini. That worthy started a rival show

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with a good Opera company in 1733 and succeeded in drawing many of Handel's Aristocratic supporters away from him. And a new era of wild partisanship as bad or worse than that over Faustina and Cuzzoni – which is communicated in the famous lines by Byron

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Some say compared to Buononcini
That Mynherr Handel's but a ninny
While some declare that he to Handle (sic)
Is just fit to hold a candle –
Strange that such difference should be
'Twixt Tweedledum and Tweedledee.

However Buononcini having given a good impulse to the reaction against Handel fell himself under a cloud, being accused of passing off a work by Lotti as his own. An almost unaccountable story which we need not dwell upon – except with regard to the fact that Buononcini left the country. But the feeling against Handel continued. The Aristocrats continued to run a rival house and produced Operas by Porpora, and the young composer

The reaction against Handel is illustrated by the fact that his Opera Arminius brought out in 1737 was a failure. So also Berenice and Justin in the same year.

Hasse who was rapidly rising to fame and popularity in opposition. The war was carried on till 1737, when the Aristocracy's Opera collapsed. Handel kept his performances going for a fortnight longer and then they came to an end leaving him with a loss of £10,000 to face. The strain broke even his vigorous physique and he had to break off work for a time and retire to Germany to recuperate. When he came back again he made yet another start with Heidegger and went on with Operas till 1740, when his last work in that form, Deodamia, was given. Handel was by this time 54 years old, and had hardly begun that part of his work by which the world would chiefly remember him. The period of his Opera composing in England had stretched over 29 years, and he had produced nearly 40 works, all of which taken as wholes

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have practically become impossible – and it is necessary we should consider why this is . The Opera had clearly got on a wrong track. It had become so overformalised (like the French Opera of Lulli) that the elements of dramatic continuity and dramatic development had been completely nullified. The tendency of this form of Art in its Italian form from the time of Alessandro Scarlatti onwards had been to lay all the stress on the Arias; which were of themselves extremely formal items and were all devised with the expected(?) object of favouring the singers, with little variation of the monotonous alternative of aria and recitative – set out in an order which enabled the principal singers to follow one another in a manner which satisfied public requirements rather than dramatic appropriateness. The Arias themselves were parcelled out into classes. There

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was the 'Aria di bravura', the Aria Parlante, the Aria di portamento, the Aria d'Agilita and so on. And their characteristics were so well marked that the patron of the Opera could always refer to any Aria with the proper technical terms which afforded them the opportunity of trotting out their vanity as connoisseurs, and as has already been mentioned Handel and his fellow composers were under obligations to write the Arias with special view to suit the special gifts of the individual singers – and it may be admitted that it was a day of great singers. The names of many of them still echo through the spaces of time, such as Senesino, Farinelli, Cuzzoni, Faustina Bordoni, Duvartini(?), Boschi, Carestia, Montegnani even Anastasia Robinson. These were

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the singers who enslaved the public, and were thoroughly well spoilt by their adorers and allowed to exercise unlimited power of caprice and vanity over the Opera of the time. Handel was probably the only man in Europe who had any chance of exerting his will with them, and he generally rode roughshod over everybody, and would swear with equal impartiality at an Aristocrat or a spoilt prima donna, or anyone of lesser consequence. The old story of his threatening to throw Cuzzoni out of the window when she demurred to sing a solo in the very first Opera of his which she took part in in this country illustrates his ways of dealing with them; and he generally won his points. But his points were in no way in the direction of reforming the Opera. He accepted the scheme as it came to him, and treated the matter freely as an impresario. Within such limits as the conventional Opera allowed his work was of the very best. There is a truly marvellous lot of fine Arias of all sorts in these Operas and if anything could save

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such a form of Art the intrinsic excellence of his individual numbers would do it. But to later generations who are more alive to absurdities and anomalies in a serious form of art the whole scheme is impossible. It is more like a series of turns at a Music Hall, or a Concert of items to show off the performers than an Opera, and though the quality of the items is vastly superior to what we might have with the frivolous and unintelligent audiences of music Halls the quality of the individual numbers will not save the works in their entirety from being impossible bores. Another feature which militates against their acceptance in modern times is the extreme limitation of the sphere of the Orchestra. In this again Handel shows his perfunctory attitude toward the ~~form~~ dramatic form of Art. He seems to think it was not worth while to make any points by characteristic use of the Orchestra. He scarcely even attempts to make the Accompaniment minister to the characteristic effect. True it is his accompaniments are

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characteristic in a sense. They are vigorous and full of point in matter of figure, but from the point of view of Orchestral effective they are purely negative, and show little of any advance on the standard of Scarlatti – and a large proportion of the Arias are not accompanied by the Orchestra at all but are only written for a figured bass in which the accompanist at the harpsichord became responsible for the filling in of the harmonies. In all these things the difference of his attitude to that of J.S. Bach is most conspicuous. Bach's mind was concentrated on achieving the highest possible artistic result. Handel ever had his eye on the public, and so long as he could supply what they were expected to want he was satisfied. From this point of view the manner which the fickle public turned against him seems something of a Nemesis. His attitude toward the public was indeed shortsighted. He did not labour to interest them deeply and lead them to the appreciation of greater things, or to enhance their standard of genuine enjoyment; and they turned from

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him(?) under the influence of chicanery and caballing which always seems to cling to Opera, and it was fortunate for the world that ultimately his mind was diverted by lack of success to cultivate a form of Art in which he could make a more lasting impression and achieve something of more real and indubitable artistic importance. For there can hardly be any doubt that if the public had continued to adore him as they had done in the earlier days of his Operatic career he would have been content to go on as an Operatic impresario to the end of his days. As a matter of fact what we may call his Oratorio period somewhat overlapped the Opera period. Indeed we have to look as far back as 1732 for the beginning of indications of the turning of his mind in the direction of Oratorio, and it is singular to observe that the first moves in this direction illustrated again his attitude as a caterer(?) for the public. It was in this year that circumstances led to his reviving the work Esther which he had written at Cannons.

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It appears that one Gates who was ‘Master of the Children of His Majesty’s Chapel’ got hold of the early version of Esther (or rather ‘Hamon and Mordecai’ as it was originally called) and performed it with the boys in 1731 and 1732; and Handel was thereupon moved to perform it himself. A notice came out in the newspapers to the following intent “By His Majesty’s Command on May 2 will be performed the Sacred Story of Esther, an Oratorio in English formerly composed by Mr Handel, and now revised by him with several additions.” This is indeed the version of Esther which the world recognizes now, and which was formerly supposed to be the same as the Masque composed in 1720.

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But as a matter of fact it is very different from the early version. For the early material forms barely half of the later version – and in order to make it fit for the later occasion Handel wrote a great deal that was new and illustrated his curious habit of patching by inserting bodily(?) the Coronation Anthem’s “my heart is inditing” and “as the heart (sic) pants” with new words and also adapted a good deal of the Coronation Anthem “Zadok the Priest”. The circumstances are particularly interesting, both for the decisive connection of the later works with the earlier Masque, and practically as his first real departure in the direction of Oratorio. For there can be no doubt that the success of the venture led to his further experiments in that direction.

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“Acis and Galatea” was revived in the same year. And then the turning towards Oratorio delivery(?) began. And it is curious the manner in which it began. The influences which led him in this direction are indicated in a notice which appeared at a later date in the ‘London Daily Post’ in 1737. “We hear since Opera has been forbidden being performed at the theatre at Covent Garden on Wednesdays and Fridays in Lent Mr Handel is preparing ~~certain works~~ the Oratorios of Esther and Deborah, which performances will be brought on the stage and varied each week.” So we evidently owe Handel’s Oratorios to his finding himself with a theatre on his hands on days

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where performances of Opera were forbidden in Lent; and his thinking he might make use of the theatre for the performance of nominally Sacred Works – for such occasion the Oratorio Deborah was made up in 1733 – I say made up, as though a good deal was composed for the occasion, a great deal again was borrowed from other works. He again laid his earlier Anthems under contribution. And incorporated the Coronation Anthem “Let thy hand be strengthened entire.” The adaptation of one of the Choruses is indeed rather astonishing – As in the original Anthem the words were “Let Justice and Judgment be the preparation of thy seat, and let mercy and truth go before thy face”. But in Deborah the same music is made to serve for the words “Despair all around them shall swiftly confound them, whilst

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transports of joy our praise shall employ". The music however is so little suited to either sentiment, that perhaps it was borrowed from something quite different again in the first instance. There were also some queer adaptations from the fine Coronation Anthem "The King shall rejoice in thy strength"; the Chorus of those words being turned into "The Great King of King's will aid us today" and the fine concluding Chorus Alleluia is used as the concluding Chorus of the Oratorio. It is important to notice these points because they help us to the genealogy of parts of the Handelian English type of Oratorio (which is after all the most important type of that form of Art) by indicating without possibility of doubt the immediate connections of much of the Choral work with the Choral work of our Church Anthems – for in this type Handel after developed his Choruses in later Oratorios and Handel was followed in after days

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by his imitators such as Crotch, and his influence even extended to Mendelssohn and Spohr and even composers of Oratorio in our own time. Besides the Choruses from the Anthems he also incorporated several numbers from the 'Brockes Passion' of 1717 which I have before described to you. The Choruses in the former "Ye to whom God's grace extendeth" in the former is turned into "In Jehovah's awful sight" in Deborah, and a fine version of the Daughter of Sion's solo "Speakest thou not when accused" is given as "Whilst you boast" in the latter – This moreover ministers to confusion of style – for as I told you Handel's early German Passions are very different in feeling from the English Oratorios. Deborah is also notable as the first example of Handel's type of Narrative dramatic Oratorio, founded upon a portion of the Jewish story which naturally afforded opportunities of introducing big Choruses (in which the English people delighted) as expressions

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of the feelings of exaltation, despair, patriotism,
courage or whatnot of masses of people. Handel followed up Deborah with Athalia in the same year 1733, and produced it at Covent Garden theatre; and the fine work “Alexander’s Feast” was produced in 1736 in the same way. It is just on the lines of an Oratorio, though it is a secular subject, and has several fine Choruses in it as well as some famous solos. In 1737 Deborah and “Alexander’s Feast” were performed again. In the following year 1738 came the collapse of the first Operatic venture with Heidegger, and Handel again turned his mind to Oratorio, this time producing the fine work ‘Saul’. ~~For the performance of this work~~ Having no Operatic occupation Handel took the King’s Theatre in the Haymarket in January 1739 for the performance of

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Oratorios twice a week and it was there that Saul was first heard in January 22 1739. Saul is a fine example of his works of this kind and contains many fine numbers. The most familiar is of course the Funeral March – one of the simplest and most widely known of his works. ~~One~~ The Chorus “Every eldest born of Him” is also famous. But there are other curious features, which possibly make their appearance here for the first time. You have already noticed the way in which he patched up his big works by borrowing from earlier works of his own. In Saul we find him borrowing from a “Te Deum” by a composer of the name of Urio. In a gay female Chorus “Welcome welcome mighty King”, we find a cheerful little phrase from this work running as a characteristic feature through the whole number. And in the Chorus

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“Our fainting Courage” he borrows a fugue subject and parts of the exposition and then goes on to develop a fugue of his own, which is very much better than anything Urio could have written of the kind. In this case then he modified what he borrowed from another composer. In other cases his borrowings were much more unblushing, and this is the case with the famous “Israel in Egypt” which belongs to the same period as Saul. It was put together in a very curious way. He wrote the 2nd Act first under the name of Moses Song between October 1 and 11 1738; but before putting the final touches he wrote the first part between October 15 and 20. Then he returned to the 2nd Act and finished that up on Nov 1. It was first performed in April 1739, and at that time the Funeral Anthem was introduced at the beginning and called “The Lamentations of the Israelites for the Death of Joseph”. This may possibly have

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been because Israel begins in such a peculiar way. It has no overture at all, but begins without circumlocution at once with a short recitative “~~And the Children of Israel rejoiced~~” “Now there arose a new King”. So that the presentment of the story of the plagues of Egypt and the deliverance of the Israelites is taken up at once. This is one of the points which marks ‘Israel’s’ unique position amongst Oratorios. Most of the works of this class have some individual to centre upon, such as Samson, Jephtha, Saul, Deborah, Judas Maccabeus. But in Israel one is scarcely conscious of any individual of prominent importance at all. The interest centres on such impressive subjects as the plagues of Egypt, and the deliverance of the Israelites from the subjection to the Egyptian Pharaoh. The subject is of course one of the grandest ever ~~attempted~~ adopted by a composer for Musical treatment, and it is the impressive sublimity of the subject which has given the work such a unique reputation. As a matter of fact Handel’s

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treatment of it is decidedly unequal. The inevitable consequence of having such a subject to deal with necessitated excessive employment of the Chorus – the solo features are more or less in the background, and many of the solo numbers are very dry and mechanical. Many of the Choruses are admirably descriptive of great imaginative conceptions, like the plagues of darkness and storms, and of the transit of the parts(?) of Israel through the Red Sea and its swallowing up of the armies of Pharaoh. Indeed they were eminently suited to Handel's genius and are among his most adequate achievements. But his method of working was unfavourable to the achievement of consistent excellence and quality throughout, as a great deal of the music is not his own but borrowed from other composers. The most strange and conspicuous example of borrowing is that of a Canzona for organ by the southern German Organist Kerl of the previous generation. This Handel took bodily, and scored for voices and added the words "Egypt was glad when they departed" to it, merely altering a couple of bars in the middle, otherwise leaving it exactly as Kerl wrote it. Kerl was not a composer of Choral music and the

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(sic) and it was not written for voices at all, so it is hardly to be expected that people would have taken any interest in it if Handel's name had not been put to it. Another composer whom he laid under contribution freely was Stradella (about 1645 died 1681 or 1682), the work he specially borrowed being a Serenata for voices and instruments in two coaches(?) From this he took the opening features of the famous "Hailstone Chorus" the voice parts of the Flies chorus to which he added an elaborate buzzing accompaniment. The pretty subject of the chorus "He led them forth like sheep", and the Chorus "And behold the Lord". The cheerful opening phrases of "The Lord is a man of War" are from the Te Deum by Urio which he had already drawn upon in Saul. The work which he specially drew upon was a Magnificat for eight voices and simple accompaniment which has the name of Erba upon it. Erba being a somewhat obscure composer almost contemporaneous with himself. Attempts have been made to show that this Magnificat was an early work of Handel's own – ~~but it~~ ~~is~~ as if the fact that some of his borrowings had been from himself in any way annulled the fact that the other borrowings are unanswerable.

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Some merrier Choruses ~~have~~ were adapted from the source and other movements to the number of 7. And two more Choruses are actually arrangements of Organ Fugues by himself. So that a very large part of the work was not composed and a great deal of the borrowed and adapted matter is dry and uninteresting and quite out of gear with his own work. The explanation of his adopting such an extraordinary course is probably that he regarded himself as a caterer for the public, and that when he had to provide them with an entertainment it was of not much consequence how he put it together. The work was performed on April 4 , 1739, soon after the first performance and in the same series of performances(sic). Handel no doubt thought his public would be interested in the grand feast of Choruses, but in this he was evidently disappointed. For on the day following the performance it was announced “for further performance ~~with~~ on the 11th with alterations and additions, and the two last Concertos on the Organ” to make it more attractive – and then a further announcement was made that “The Oratorio would be shortened and intermixed with songs.” Indeed in the Autograph

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score at Buckingham Palace there are pencil notes which imply that songs which had nothing to do with the subject and taken from other works were sung by an Operatic soloist "Signora Francesina," to make the works more attractive. In the end in Handel's time the work was to all intents a failure – after being advertised for April 1739 it was withdrawn and Saul substituted in its place together "with a Concerto on the Organ by Mr Handel and a solo by the famous Violinist Signor Piantanida(?) just arrived from abroad". The failure was no doubt owing to the excess of Choral features in the work, and to the absence of attractive solos but we may be allowed a suspicion that it was also owing to the fact that much of it being adaptations of music by inferior composers and works quite inept to the subject and dull into the bargain that had something to do with it. We must now recall that we have still not arrived at the end of Handel's Operatic period. For it was not till 1740 that he produced his last Opera Deidamia – and it was after that time that his mind seemed to take a more serious turn and that he set himself more decisively to compose Oratorios without thinking of this as provisional entertainments to

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bring audiences to the Theatre he had on his hands. Indeed the change is as sudden in attitude as it was complete. For it was in the very next year that we arrive at the Messiah, which is of course the particular work which keeps his name before the world. It does not appear to have been intended like the earlier works for a special occasion. We may suspect that it was written in a more serious humour because the subject attracted him. At all events it was written with great speed, between August 22 and September 14, 1741. It so happened that in this year he had an invitation to go to Dublin, which in those days had a highly cultivated and intelligent Society of its own, and he took the new work with him, apparently without any idea of making any special feature of it. Indeed he did not bring it to a hearing

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at once when he got to Dublin, but produced several other works first, such as *Acis and Galatea*, *L'Allegro*, and the *Ode for St Cecilia's Day*. But finally on April 13, 1742 the *Messiah* was first heard in the Music Hall in Fishamble Street Dublin. Handel as his custom was playing Concertos on the Organ between the parts. It does not appear to have made any conspicuous sensation, though it was repeated before he left Dublin, and when he got back to London people do not appear to have been in any great hurry to hear it. He was back in London by the end of the year 1742, and in February 1743 he started a new series of Oratorio performances and began with Samson his latest completed work, and then at least a year and a half after it was written the Messiah was heard for the first time

Dettingen Te Deum. Written July 1743 performed
November. The Victory was on June 26.s

in London. This appears to have been in March 1743. It did not make its full impression at the time, but it grew upon the world by degrees, and before his death was recognised as his greatest achievement; and helped to re-establish the regard which the nation had for him. We may hope that it was partly because the public realized the sincerity with which the work was written, and was appealed to by the greater consistency of his own work than they may have felt in the other works which had been mainly put together as entertainments. The work is indeed in a different plan ~~than most~~ from any of the other Oratorios – and has some kinship with the devotional character of the German Passion Music form. It has little mundane interest but is essentially as Handel called it a Sacred Oratorio, dealing with matters which are of exceptional interest to religious minds and which have appealed mightily to English people and have ultimately made it one

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of the most popular works ever written. It is unique because it is an exception to the rule that Oratorio shall have a dramatic basis. As has been said elsewhere it is rather a glorified Anthem than an Oratorio. For the story of the coming and death of Christ is suggested by allusive quotations from the bible rather than giving a direct account of this, and it must be admitted that Handel has hit upon a noble and dignified type of religious music as it is possible to conceive. It is not of the reflective and mystical cast of J.S.B. but nonetheless deep and earnest and of the character which appealed to the English people. The activities of the rest of Handel's life mainly centre on his Oratorios. He went on producing them year after year; but we need not give attention to them in detail. The most important were Joseph 1744, Belshazzar 1745, Judas Maccabeus

Bach d. 1750.

Handel died April 14 1759.

1746, Joshua 1747, Solomon 1748 and Theodora 1749. While writing his last Oratorio Jephtha his eyes evidently began to trouble him. The composition was interrupted. But he completed it successfully in 1751. Ultimately operations became necessary which were performed three times in 1752; but they were a failure as in Bach's case and in January 1753 he became totally blind. Unlike Bach he lived for some time, but he produced no more Oratorios though he used to take part in performances by playing Concertos on the Organ. The final illness did not come till 1759 when he had a breakdown after a performance of the Messiah in 1759 April 6, and on April 14 he died. Handel's career emphasises the familiar fact that even the greatest men are at the mercy of their circumstances. Of the greatness of his powers there can be no manner of doubt. Of the force of his character there can be none. From the noble style of the Messiah we get the impression that there was in him ~~hidden~~ somewhere a deep fount(?) of earnestness. From the depth of genuine feeling which

First version of Esther. Harp. Horns. Hautboys.
Bassoons. Trumpet. Horns in Alexander's Feast and
Water Music.

Usual group Flutes, Ob. Bassoon, Trumpets, Drums,
and Strings.

occasionally peeps out in his melodies, one must infer that he had genuine qualities of humanity. But his employment of his copious and varied powers was fitful and inconsistent. We have seen how fitful and inconsistent was his work in such great Oratorios as Saul and Israel in Egypt, when in some Choruses and Solos he put forth the utmost of his great powers, and struck a note which thrilled thus, and thrills still, in “the darkness shall cover them”, “he led them through the deep” and the splendidly conceived finale of Israel – and then at other times contented with using extremely dull material borrowed from other people. The same inconsistency is notable in all departments of his work, as for instance in his scoring and employment of the resources of the Orchestra – and there seems no method or system in it. At times he puts his mind into it and does some surprisingly effective things, anticipating even the most recent effects of Orchestral colour - as in the first ~~Chorus~~ Solo in Esther “Breathe soft ye gales” in which he anticipates a favourite effect of Mozart’s by doubling flutes, hautboys and bassoons in thirds an octave apart with admirable effect,

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and again in the remarkable use of the violas in the accompaniment to “behold a ghostly band” in the fine solo “Revenge Timotheus cries” in Alexander’s Feast. There are plenty of such apt uses of Orchestral colour here and there scattered throughout his works. But it seemed to depend upon the mere chance of his having leisure to give his mind to things whether he endeavoured to get an apt artistic effect or merely resorted to the wretched subterfuge of a sketch of accompaniment for first fiddles and bass and the rest of the effect for the accompanist on the Harpsichord or Organ. In this light the score of the Messiah is undoubtedly most singular. For there is hardly any of his works which comes up to it in the slenderness(?) and joyousness of the score. It is mainly scored for strings, and the only instruments which he employs beyond these are the trumpets and drums. No woodwind at all, no horns and even no trombones, which he frequently uses in other works had used in Saul and Israel in Egypt. It seems in this case as if though he wrote it on a genuine impulse, he had very little time to give to it, and cast it on the slenderest lines compatible with producing it at all – and the result is that in later days several people have had a

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hand in adding wind instruments to his works. Mozart's additions to the accompaniments of the Messiah are most notable. They are of course most artistic and effective but at times rather inconsistent with the simple style of Handel's works; and some people prefer the somewhat barren simplicity of Handel's original score. Mendelssohn similarly took "Israel in Egypt" in hand and added an Organ part and Robert Franz tried other works. It all illustrates the busy public life of the man, which often left him no time to put his heart into his work – But we take the man in any case for what he is. He presents to us the proofs of unlimited capacity. A man who adapted himself to his conditions – learnt to write admirably for the voice from the Italians, and when opportunity served gave evidences of his sincere and deep German disposition, and employed these qualities in such a way as to gratify his English patrons. We miss the deep reflective earnestness of J.S.B., but we have (to) learn to be grateful for grandeur of expression, beauty of melody, and directness, and these things we owe to a great extent to the English audience.

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Though the result is somewhat composite, the ~~perso~~ artistic personality is overwhelmingly powerful, and it unfortunately dominated English music for generations; ~~But~~ with unfortunate results to our English Art. Meanwhile we must not ignore the fact that there was some little genuinely English music going on even during his lifetime. There was for instance William Boyce who did the great service to our English Church Music ~~to make~~ of making his admirable collection (based on his Master Greene's) of Anthems and Services by our English Composers from Tallys's (sic) time up to his own. He was born in 1710 so he was a quarter of a century younger than Handel. He was one of the few musicians of eminence who was born in London, where he was a Chorister of St Paul's and ~~after~~ a pupil of Maurice Greene, and became Organist of St Michael's Cornhill, and composer

Arne was the son of an upholsterer in King St. Covent Garden, was educated at Eton and intended for the Law. But his taste and talent for Music prevailed.

to the Chapel Royal. He was quite a decent and solid composer and produced his first Oratorio called “David’s Lamentation on the death of Saul & Jonathan” at Covent Garden Theatre in 1740, before the Messiah made its appearance, and another Oratorio Solomon (which he called a Serenata) in 1743. He also wrote music for the Masque of the Tempest and some instrumental music. A man who has left more of a mark behind him was Thomas Augustine Arne who was born the same year as Boyce, 1710. He had a genuine individuality about him some fancy and a gift for tunes of a genuine English kind. He made his mark with Operas literally enough(?). He produced Rosamund at the Theatre in Lincoln’s Inn Fields in 1733. One of his most famous works was the music to Dalton’s adaptation of “Comus” which was brought out at Drury Lane Theatre in 1738. In this there were some charming songs and some good dance music.

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It was in 1740 that he produced the music to the Masque called Alfred, in which is the famous national tune “Rule Britannia”, which Wagner said was the embodiment of the English disposition, and paid it the compliment to make considerable use of in his early overture of that name. For a revival of Shakespeare’s Tempest at Drury Lane in 1745 he wrote the music, and this contains one of the most famous of his songs “Where the Bee sucks”. In 1755 he produced his first Oratorio ‘Abel’ which was successful – especially the ‘Hymn to Eve’. Soon after Handel’s death he produced the Opera of Artaxerxes, in the Italian style – and it was a great success and continued to be performed for a quarter of a century. In 1764 he produced another Oratorio “Judith”. And it was said that at a performance of this work in 1773 female singers were for the first time introduced into the Chorus. Arne also wrote some presentable instrumental

? add all the latter part after JSB

music such as Sonatas for the Harpsichord, Organ Concertos and so forth. He died in 1778, having attained the position of the foremost English composer of his time. Before we part from the Handelian period of Art we must take a glance at the state of music in other countries during his time. France ~~was~~ came in for a short space of revival after the paralysis which had been induced by the preeminent ability of Lulli. The revival was mainly owing to J.P.Rameau, who was one of the last composers the French ever produced previous to the 19th century. He was born two years before Handel in 1683, at Dijon where his father was Organist of the Cathedral. He was a man of very determined character, and had to meet opposition in his desire to devote himself to Music. He went to Italy in 1701 for a short while – not long enough to influence his style. He first gave his attention to Theory, and wrote a Treatise which for a long time had very high repute. Fortunately this did not mar the freshness of his musical ideas. He began by producing ~~light~~ music for light and

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lively theatrical pieces – consisting of dances and incidental music. It was not till 1733 when he was 50 that he produced a big Opera called ‘Hyppolite et Aricie’ and this met with singularly furious opposition, as it showed germs of departure from the traditional Lullian style of French Opera. But he persisted and went on writing Operas till he was nearly 80. The most notable of his works was ‘Dardanus’ which came out in 1739. His dances are especially charming, and his management of his Orchestral resources are an enormous advance on the standard of Lulli and his school. He also wrote charming secular instrumental music both for harpsichord and for harpsichord with strings. His style is quite distinct from the Italian style – much lighter and more vivacious, and thoroughly French in its rhythmic qualities and in his love of giving definite names to his pieces, after the manner of Couperin. Many of his little works of this order are still alive. He is a lonely figure in the story of Art as he stands by himself in representing French

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music of a high class in the period between Lulli and Gluck, which in some little particulars he anticipated. He died in 1764. Of course Italy during this period was producing shoals of Opera composers of tolerable merit. Far too numerous indeed for us to take note of. One of the most successful was Leonardo Vinci , born in Calabria 1790 (sic – 1690?) and educated in Naples. He produced some light Opera in Neapolitan dialect in 1719. Later his Operas were performed all over Italy – such as “Didone Abbandonata” which came out in Rome in 1726 with great success – Another success was “Alessandro nell Indee”. His last was “Artaserse” 1732. His reputation was sufficiently wide for a collection of his Opera songs to be published in London. He was poisoned by the relative of a Lady with whom he was in love in 1732. One of the most solid Italian composers of the time was Leonardo Leo, a Neapolitan born in 1794 (sic – 1694?). His first Opera was Sophonisba first performed in 1719. He wrote no less than 50 more all of which are forgotten.

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He was a man of real solid powers and wrote good Church Music with solid Choral work in it, and also some Oratorios which are not of much account. Giovanni Battista Buononcini, Handel's rival, was also a composer of considerable merit. He came from a famous musical family and was born at Modena in ~~1762-1672~~ 1660. He was court composer at Berlin from 1703 to 1705, where Handel first came into contact with him then. He came to England in 1716 where you have already heard of him. He wrote a great number of Operas one of which Astarte had a good run. He also wrote some Oratorios. I don't think it is known when he died. Another composer of mark during Handel's time was Nicolo Porpora who was born in 1686 – almost contemporary with Handel. He is mainly remembered more for his connection with Haydn whom he befriended in that great composer's youth and

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took him into his house in a more or less menial capacity and taught him the elements of his Art. He was a great master of singing and wrote at least 33 Operas which were performed with success in Germany as well as Italy. He seems to have been of a roving disposition and we hear of him in Dresden and Venice, and even in London where for a time he conducted at the Aristocracy's Opera house in opposition to Handel in 1729. He really was rather a good composer, and wrote pleasant Arias in his Operas and even some good instrumental music. He outlived Handel and died in Naples in 1766. The most popular Opera composer in Europe at this time was Johann Adolph Hasse who was born near Hamburg in the North of Germany in 1699. As he grew up he developed a fine Tenor voice, which gained for him an engagement under our old friend Reinhard Keiser – at the same Opera house where Handel had made his start in life.

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He produced his first Opera Antigono at Brunswick in 1723 which was the only German Opera he ever wrote – a noteworthy fact in connection with the breakdown of German Opera after Keiser's time. He then went to Italy Naples to perfect himself in Operatic composition in 1724, meaning to study under Porpora. But he transferred himself to Alessandro Scarlatti, to Porpora's disgust, though he couldn't have had the benefit of his instruction for long as Scarlatti died in 1725. He adapted himself thoroughly to the Italian style of Opera writing and to the requirements of the singers and became a regular Italian composer. His first Opera Sesostrato came out in 1726 in Naples and it made his fame. From Naples he went to Venice where he came across Faustina Bordoni the famous singer for whom he wrote Operas and whom he ultimately married. In 1731 he went to Dresden where he was appointed

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Kapellmeister and Director of the Opera, and purveyed Italian Operas in large quantities for the gratification of German magnates and courtiers. It was at Dresden that he spent most of his life. But for a time he forsook Dresden between 1731 and 1739 and among other places came to England, where we have heard of him in opposition to Handel. But England didn't suit him and he went back to Dresden in 1739 and resumed his Opera management. One of the most curious events of his career was in 1745 when the night after the battle of Kesselsdorf in December, where the Austrians and Saxons were defeated by Frederick the Great's troops under Leopold the Dessauer, Frederick after his triumphal entry commanded a performance of Hasse's Opera Arminius. Frederick treated Hasse with consideration. Unfortunately in the siege of Dresden in 1760 Hasse lost most of his property and a great quantity of his MSS, and consequently

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but a poor remnant of his works now exist in the world. He went to live in Vienna after this date and continued composing – living even to take part in the opposition to Gluck. ~~His last Opera~~ His last Opera Ruggiero was performed in Milan in 1774, on which interesting occasion little Mozart's Serenade Ascanio in Alba was performed, in honour of the marriage of Archduke Ferdinand and Mary of Modena. Mozart at the time being 13 years of age. It is recorded that Hasse divined the genius of the little composer and said "this boy will make all our works forgotten". Hasse died in Vienna in 1783, and Faustina died the same year. A very notable couple in the musical life of the time, respectively 84 and 83 at the time of their death. Hasse however is a notable example of the popular composer who disappears

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after his lifetime. To us he is quite colourless. He was very successful in providing the type of Opera required to please the courtly patrons of such entertainment in his time and to gratify the singers. But his works were of a conventional order, and his lack of actual genius leaves us with almost nothing which save individual numbers from his Operas from extinction. He was no doubt efficient and a good practical manager of Opera - and his arrangement of the orchestra at Dresden is always quoted as the best type of the period. He did not write much besides Opera but his "Tod Gern" a Passion got a sort of reputation mainly for its name, which has persisted till our time in spite of it being of little intrinsic interest. Hasse of course represents the last phase of the old conventional Italian Opera. Even in his time the quarters in which amendment was to come were prefigured. This is the case notably in respect of Comic Opera – which

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began to make itself felt early in the 18th century in the form of what were called intermezzi. This form of Art grew out of little comic interludes which were played between the acts of Serious Italian Operas. Such interludes were put in by way of relief, and they expanded into little plays which were ~~pla~~ performed alternately act for act between the acts of the big Operas. Just as if we were to perform Box and Cox or Trial by Jury or the Mikado act for act alternating with Tristan. One of the earliest composers of this kind of Comic Opera was Nicola Logroscino born 1700 at Naples. He wrote Comic Operas in Neapolitan dialect. In character they were broad enough to even be burlesque. His countrymen were so fond of him they called him Il Dio dell Opera Buffa. A composer of a higher order who was remarkably successful in this form of Art was the short lived Giovanni Battista Pergolesi.

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He was born about 1710 and only lived till 1736. He produced several serious Operas such as “La Sallustia” and “L’Olimpiade”. But the most brilliantly successful of his works was the ‘Serva Padrona’. It did not win its way at once, but has maintained a great reputation in the end, as the first artistic example of that light style of Comic Opera work which we are so familiar with in Mozart’s Figaro and Don Giovanni – indeed if you heard some of the music without knowing who it was by you might think it was Mozart. It is very light, vivacious, sparkling and also artistic and had ultimately great influence on the story of Opera. Another work of Pergolesi also won fame by his setting of the Stabat Mater. We cannot finally part with the story of Music in Handel’s time without reference to that extraordinary person Domenico Scarlatti, son of the

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famous Alessandro. He was born in 1685 and wrote Operas in his early days – he appears to have been the first to set Hamlet which was performed in 1715 in Naples. But of course his unique position is as a composer of quite extraordinary music for the harpsichord full of vivacity and point. He stands quite alone in his times as the first virtuoso composer of his kind. His works consist of an enormous number of single movements, sometimes called Sonatas, sometimes Studies and Exercises. He came to England for a short time in 1719 where he was Maestro di Cembalo at the Italian Opera -. He then went to Lisbon and ultimately Madrid where he seems to have spent the greater part of the rest of his life; his playing ~~being~~ and music being greatly appreciated by the people of the court. He is supposed to have died in 1757, after

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practically founding a new style of Clavier playing, traces of which may be found even in Mendelssohn's music for the pianoforte – and possibly even in Liszt. A personality decisive, definite, of the highest intent whose cunningly dazzling little works never lose their freshness.

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